

COLOSSUS

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So the cinematograph (the films) will rise to the levels of art when men of great intelligence and insight express themselves in forms determined by the natural properties of this new medium.

Significantly, one facet of the Hollywood "Colossus" has not alerted—the star system. True, the names differ from decade to decade, but the basic types remain constant. Yesterday's Robert Taylor is today's Rock Hudson. Yesterday's Alice Faye or Betty Grable is today's Doris Day or Connie Stevens. The stalwarts of yesterday became in the '50's more mature but just as magnetic. Often yesterday's film star became today's television star. In fact television, instead of dulling the brilliance of the movie stars, has kept their brilliance alive so that even the magic of those whose art has been stilled by death are as well-known today as when they originally performed before the Hollywood cameras.

The Hollywood "Colossus" unlike its ancient counterpart has proved invincible. After three score years of American film making, characterized by dynamic leadership, inventive genius, and a remarkable array of personalities in all contributing creative fields, the Hollywood "Colossus" is still a significant part of the American scene. Forty-four million Americans are attending motion picture theatres every week—the largest number since 1948—and some 28,000,000 individuals are viewing films every night in their homes due to the foresight of film-makers who have sold some 11,000 films to television stations and still have a remarkable catalogue for future releases. The continued growth of the overseas market indicates that American-made films are among our most important ambassadors of goodwill in foreign countries. Whether the movies of the future are seen in theatres on wide screens or at home through pay or free television, whether they involve spectacular scenes involving thousands or just a conversation between two lonely individuals, American films are still one of our "liveliest arts." The dramatic fragility of Audrey Hepburn or Natalie Wood; the versatility of Shirley MacLaine; the sparkling exuberance of Hayley Mills and Debbie Reynolds; the heroic stature of Charlton Heston and Kirk Douglas; the zany antics of Danny Kaye, Bob Hope, and Jerry Lewis; the impact of *Judgment at Nuremberg* with Spencer Tracey, Judy Garland, Marlene Dietrich, Burt Lancaster, and Montgomery Clift—all honored progeny of the Hollywood "Colossus," are encouraging symptoms of the strength and vitality of America's cinematic art form. American film history indicates that in the past Hollywood has produced films characterized by artistry, intelligence, and a sense of mature responsibility. The film makers of the future may do well to recall that the past should be a prelude to future greatness.

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October, 1961, to May, 1962

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"Authors, The"	Oct. 8, Nov. 9, Dec. 8, Jan. 6, Feb. 4, Mar. 5, Apr. 4,	May 10	Everyman	Apr.	20
"Back Stage"	Oct. 10, Nov. 11, Dec. 10, Jan. 8, Feb. 10, Mar. 10, Apr. 9,	May 4	Gramercy Ghost	Oct.	25
Best Thespian Honor Roll—1960-61	Nov.	12	Green Pastures	Jan.	22
Blank, Earl W.: "Plays of the Month" (Dept.) q. v.			Heiress, The	Feb.	20
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"Frank Gohlke"	Jan.	10	Our Town	Dec.	18
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			Tobias, Laura: "Fresh Look at Shaw, A"	Apr.	12
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